

## CITY NOTES.

**Ella Heynen**, a little miss of eleven summers, played "Southern Jollification," by Charles Kunkel, at a recent reception held at the parlors of the Church of the Unity. A ripple of astonishment spread over the guests at her beautiful playing, which would have done credit to one of advanced years.

**The Art Amateur** for December, 1890, is at once the beginning of a new volume and a Christmas number increased in size both in the paper itself and its supplement without extra charge. The colored plates are exceptionally fine and include: A Portrait Study by J. Carroll Bethwith being a facsimile of the "first painting" in oils of the portrait of Mr. Colfin, the artist. A large plate of roses in a metal vase, by Vietyr Dagon. Each department is filled with good things

too numerous to name. A single copy of the *Art Amateur* is worth the subscription price. (Price, 35 cents.) Montague Marks, publisher, 23 Union Square, New York City.

**Miss Laura Schafer** and **Miss Marie Miller** pianists and teachers have located in this city at 3229 Pine street, where they will receive pupils. Both Miss Schafer and Miss Miller are pupils of Oscar Raif, the eminent teacher at the Royal High School for Music, Berlin. He says of them: "Miss Laura Schafer and Miss Marie Miller were my pupils from 1888 to 1890. They studied with unusual diligence, thoroughly acquiring my method. They unite with good technique, fine touch and musical interpretation. As teachers I particularly recommend Miss Schafer and Miss Miller." Their specialty is duet playing—four hands and two pianos—in which the effect is something extraordinary. Herr Raif has particularly recommended them in this branch of piano music.

**The Christmas Exercises** at the Mary Institute on the 23rd ult. offered the following programme: 1. "Christmas Anthem," in three parts; words by Miss Muloch, music by Miss Marion Ralston, of Mary Institute. 2. "O! Holy Night,"—Adams; unison chorus sung by Seniors and Juniors. 3. "The Herald Angels"—Dr. Palmer; four-part song with duet obligato by Miss Birdie Black and Miss Jessie Ringin. 4. "Merry Christmas"—Goldbeck; unison chorus by younger classes. 5. "Hang up the Baby's Stocking"—Higgins; primary classes. 6. "Yule"—Dr. Caldriatt; three-part chorus. The entire programme was a tribute to Mrs. Brainard's reputation as one of the finest teachers of female chorus work, and Mary Institute is proud of her. The first number, a Christmas anthem, by Miss Marion Ralston, was quaint and original. The singers entered heartily into its spirit, and did their best work upon it, a compliment which was highly deserved by the young composer.

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#### CITY NOTES.

The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

Richard Maddern, leader of the orchestra at the Grand Opera House, has organized a military brass band. The members are: William Baumgaertle and Louis Meyer, Piccolo and Flute; R. Wuensche, Eb Clarinet; J. Klein, F. Gaudeck, J. C. Deagan, F. Henk, J. Knittel, Messrs. Cole and Scotty, Bb Clarinets; Charles Streeter, A. Willbrandt, Dexter Stocking and J. Rugraff, Cornets; O. Friedrich, A. Soudermann, J. Lang and W. Maddern, Altos; O. Miller, M. E. Sauer and J. Bauer, Trombones; C. Bauer, Baritone; O. Thumsen, Euphonion; G. A. Menger and O. Ostendorf, Tubas; F. Beck and L. Mayer, Drums. The aim of the organization is to produce the highest class of military music, and the names of the leader

and members are guarantee of the splendid work they will do. St. Louis will have a band any metropolis could be proud of, and Mr. Maddern deserves credit for his high endeavors.

Eugenia L. Williamson, B. E., the well-known elocutionist, will give an entertainment at the Pickwick Theater on the 27th inst. She will be assisted by her pupils. Miss Williamson is a graduate of the National School of Oratory, and has received the most flattering notices from the greatest critics. An eastern critic says: "As a reader, Miss Williamson is splendidly equipped with a commanding presence, a very sweet voice, so capable in pathos, and a face fully expressing the soul within her. In Longfellow's beautiful legend, 'Sandalphon,' she won; in the lighter vein she is unctuous and captivating, but when she rendered 'Tom's Come Home,' she reigned supreme."

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

#### TO WHOM IT MAY CONCERN.

Prof. August Halter has been the organist at the Second Baptist Church for a period of about three years, and, since the first of July last, has also been the Musical Director. He has also had the direction of the music in our Sunday School, and part of the time has been present to lead in the musical services in the weekly prayer meetings.

Professor Halter has always been prompt and attentive to the duties devolving upon him, and is regarded by us as an able and efficient organist, competent to fill a position where skill and ability are requisite.

[Signed] D. B. Howard, Chairman Music Committee,  
L. M. Hall, Nathan Cole, Robt. J. Hill, M.D.,  
F. H. Ludington, John T. Davis, Stephen A. Bemis,  
Geo. T. Cram, And many others.

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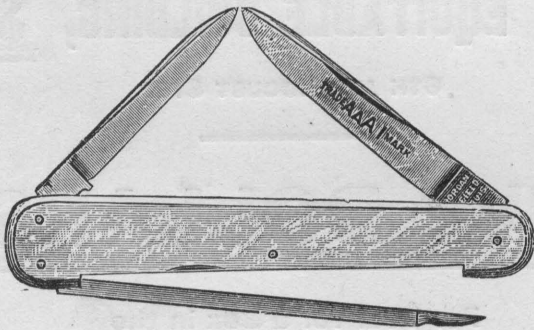
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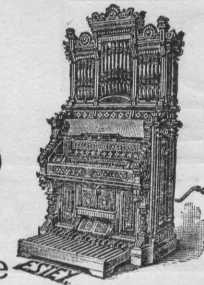
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# MUSICAL REVIEW

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## CHORAL-SYMPHONY CONCERT.

The first concert of the eleventh season, Symphony Series, at Entertainment Hall, offered a very choice programme in the following: I. Mendelssohn—Overture "Ruy Blas," Orchestra. II. Saint-Saëns—Aria from "Samson et Delila," Mrs. Walter C. Wyman. III. Beethoven—6th (Pastoral) Symphony: (a) Allegro ma non troppo, Cheerful impressions on arriving in the country; (b) Andante molto moto, Scene by the Brook; (c) Allegro, Peasants' Merry Making; (d) Allegro, Thunder Storm; (e) Allegretto, Shepherds' song—glad and thankful feelings after the storm, Orchestra. IV. Songs with Piano, (a) Regrets—Delibes; (b) Bonne nuit—Massenet; (c) A une fiancée—Ferrari, Mrs. Walter C. Wyman. V. Grieg—Suite "Peer Gynt": (a) Allegretto pastorale, Morning; (b) Andante doloroso, Asa's Death; (c) Tempo di Mazurka, Anitra's Dance; (d) Alla marcia e molto marcato, In the hall of the King of the Mountains.

The numbers all received an unusually spirited rendition. It proves again, as we have always said, that the material in St. Louis is of the very best. The detailed rehearsal that Mr. Otten is putting the orchestra through, is showing remarkable results. The idea of having nine violins do good work, instead of having seven look at two working, is a good one; each member must play his part as if he were at the desk of the first violin.

The suite "Peer Gynt," by Grieg, is a piquant piece of work; for Mr. Otten to produce it on the heels of Nizich's last performance was a bold move; some questioned how he would acquit himself of the task; to say that the most skeptical were more than satisfied, is but voicing the general enthusiasm that this performance created.

The spirited tempo taken by Mr. Otten in the Pastoral Symphony, 50 to a dotted quarter, we fully endorse. This movement, andante molto moto, is often taken entirely too slow.

It was a treat to hear the healthy overture of Mendelssohn. It was so well enjoyed by the audience that we approve of the wish of many to have it given again.

The Annual performance of the "Messiah" occurred on the 30th ult. Arthur Beresford was basso; Mrs. Mayo Rhodes, soprano; Mr. Humphrey, tenor, and Miss Ida Smith, alto. Its performance was not up to the general good work of the Society. The work of Mr. Otten and the orchestra was specially good, but it is not in the power of a leader to make a chorus sing when it won't. Although a large chorus was present, a goodly number of it lacked strength and thoroughness. It may have looked upon the great Messiah as time-worn, but that is not the case. If sung four times a year, it should be treated with the same earnestness, in detail; but this is a fault of amateurs. Of the soloists, Mr. Humphrey gave an excellent, artistic and grateful rendition of his part. The basso was a falling off. The soprano and alto parts were not satisfactory. We have had many first-class soloists for these parts in years past, and there is no reason why the best should not be in the order of things.

The Second Concert of the Symphony Series will be given in Entertainment Hall, January 15th. Miss Maud Powell, (Violin) Soloist.

The following programme will be given: I. Symphony—Haydn; orchestra. II. Concerto for violin—Max Bruch; Miss Maud Powell and orchestra. III. Arioso—Handel; violins, unison and orchestra. IV. Solo for violin, Miss Powell. V. Overture "Oberon"—Weber; orchestra.

## MENDELSSOHN QUINTETTE CLUB.

The first concert of the Mendelssohn Quintette Club was given at Memorial Hall on the 9th ult. The audience was very fine and appreciative. The programme was very good and well rendered. George Herich's solo, "Liebsfee" by Raff was a brilliant piece of work and masterly rendered; for encore he gave a mazurka by Chopin.

Mrs. Bollman sang the "Raft" by Pinsuti in her incomparable style and was enthusiastically recalled. The great "Quintette" by Dvorak was admirably played, Mr. Ehling's piano part was magnificently rendered.

## DEATH OF HENRY BOLLMAN.

On the 27th ult., occurred the death of Henry Bollman, one of the best known publishers in the United States, and head of the firm of H. Bollman & Sons, lately changed to the Bollman Bros. Music Co. His death was due to dropsy of which he complained for some time. Mr. Bollman was born in Magdeburg in 1823. He was the eldest of three children. He inherited his musical talent from his mother who was an artist. When but five years of age, little Henry would constantly join his mother in song and showed most decided talent for music. But his father was opposed to fostering such talent in his eldest son, and only at the earnest wish of the mother did he finally yield and place the youth in a music school. There, his progress was very rapid and in a wonderfully short time he had thoroughly mastered the violin, contra bass and trombone—being besides a good performer upon almost every known instrument. He wrote music all night for only \$1.00, which was spent the next day for instruction. After completing his studies he entered the Prussian Military Band as Second Capel Meister, writing and arranging all its music and scores; but the sphere was too narrow for his lofty nature and attracted by the prospects opened in America, he left for it in 1847, coming direct to this city. In 1850 he was married to Miss Mary DeGrave.

He removed during the rebellion to Cincinnati and was engaged by the Jesuits there, and later in Bardstown, Kentucky. In 1864, he returned to St. Louis, establishing himself in business. How he succeeded is shown by the splendid business he leaves to his three sons, Oscar, Otto and Herman.



Mr. Bollman left a very large catalogue. Very few of his publications but bear his ear-marks, and many that very good writers would be proud of bloomed by the wayside under a nom de plume. As a composer of masses for the Catholic Church, he stands preeminent.

Mr. Bollman had a pleasant smile for all, with a disposition that made him universally liked. Many an enterprise was assisted by him where the credit was allowed elsewhere.

The editors knew Mr. Bollman for thirty years and their relations were always most pleasant. His whole life was one of rare usefulness and his sons' brilliant careers testify to his sterling character.

He was 68 years old at the time of his death. His wife, daughter and three sons survive him. The funeral took place from his late residence 1119 Dillon street and was very largely attended by musicians and friends. He was buried in Bellefontaine.

We start out with the 1st number of the 14th volume of our REVIEW and we regret deeply that we have to announce these sad tidings with our New Year's greetings, as everybody will miss him. We know that our sympathy which we extend to the bereaved family is shared by thousands of our readers. May he rest in peace!

## THE MCCAULL OPERA COMPANY AT EXPOSITION MUSIC HALL.

Next Monday evening, January 5th, the famous and popular McCaull Opera Company will be given a week's engagement at the Exposition Music Hall, presenting an unusually attractive repertoire consisting of "Clover," "The Black Hussar" and "The Seven Suabians," which will be given in the following order: Monday, Tuesday and Wednesday evenings "Clover" by Franz Von Suppe the composer of "Boccaccio" and "Fatiniza." It is the most successful that has yet come from the prolific pen of Suppe; it not only possesses the most charming music ever heard in comic opera but a story that in itself is better than many of the so-called comedy dramas. It

tells of the adventures of a youth who tires of home, and desires to see the world. His travels take him to Germany, France, Sweden and Italy, the music being characteristic of each of these countries. The opera will be staged with all its original and elaborate stage effects, while the costuming is the handsomest ever seen in comic opera. On Thursday and Friday evening, and Saturday matinee, Millocker's famous Military Opera, "The Black Hussar" will be presented in the same elaborate manner as characterized its original production in this city some four years ago. On Saturday evening only, Carl Millocker's latest work, "The Seven Suabians" will be given its first English production in this city. The opening night of this engagement will be a most notable one, it being the twelve hundredth performance of "Clover" by this organization and to properly celebrate the event, handsome souvenir programmes will be given to those attending this performance. The opera will be all staged in the same complete and gorgeous manner as always characterize a McCaull production, special scenery being carried by the company. The following well known and popular artists will be seen in each of the operas. The Misses Helen Bertram, Annie Meyers, Josephine Knapp, Laura Joyce Bell, Clara Allen and the Messrs. Digby Bell, Chauncey Olcott, Wm. Blaisdell, W. F. Rochester, Fred. Frear, Chas. Meyers, C. H. Jones and many others. There will be a chorus of seventy voices and an orchestra of thirty picked musicians, besides a military band and drum and fife corps. Nothing will be left undone to make this one of the most notable and enjoyable comic opera engagements ever known in this city. The prices will be 75c and \$1.00 for the best reserved seats, a general admission of 50c which will admit to all parts of the house.

## CITY NOTES.

We wish our subscribers a Happy New Year.

No change has been made in the Christ Church Cathedral choir.

E. R. Kroeger will give his annual concert early in February.

Pilgrim Church has Mr. Peacock as tenor in place of Mr. White.

Mrs. Lucy B. Ralston spent Christmas in St. Charles, with her father.

Sig. G. Parisi is engaged to play at the Liederkranz Club, the 10th inst.

Mme. Adela Lucy is soprano and directress at West End Christian Church.

Messrs McElvaine and Black will remain with St. Peter's Episcopal church.

Geo. Townley, the tenor, sung at the entertainment given at the Masonic Home.

Henry Groffman sang at the entertainment given by the Missouri Bicycle club.

Mr. Pommer, director of the Lyric Club, is hard at work perfecting that organization.

Wayman C. McCreery has added a beautiful music room to his home in Westminster Place.

Schaar Emth has Mrs. Mayo Rhodes, Miss Levy, Messrs. A. I. Epstein and Humphrey in the choir.

Signor G. Parisi assisted in the musicale given by Mrs. Specht at her residence, 3723 West Pine Street.

The Chorus at the church of the Messiah will soon present "Haydn's Creation." E. R. Kroeger is organist.

The Central Presbyterian church has engaged Miss Maud Pannill as soprano and Mr. Jenkins as organist.

Rosecoe Warren Lucy is organist of the Church of the Holy Communion. There is a quartet and chorus.

Mrs. Steinmeyer-Rockel sang "Love's Sorrow," at the last Balmer & Weber musicale, and was greatly applauded.

At the Elks' Memorial Service, Mrs. Nellie Haynes-Barnett, Miss Dussuchal and Mr. Henry Groffman assisted.

Any of our subscribers, who wish their Reviews beautifully bound, and at a very low price, will please inform us.

Central Christian Church will have Mr. Arthur Leber, a pupil of A. I. Epstein as organist. Mr. Humphrey is tenor.

E. R. Kroeger's trio in E minor for piano and strings was recently played at Detroit. Miss Kate Jacobs was the pianist.

Mrs. Georgia Lee Cunningham is precenter at Union M. E. Church. Miss McDearmon, alto and Mr. McDonald, organist.

The Second Concert of the Symphony series, will be given in Entertainment Hall the 15th inst., Miss Maud Powell, violin soloist.

Messrs Otto Hein, Aug. Wm. Hoffman and Ludwig Hoffman assisted in the exercises of the Wagner Society on the 10th ult.

Last month we gave the Edition in C, for low voices, of the very popular song, "I've been Dreaming." This month we give it in E flat, for high voices.

A. E. Whittaker is organist of the First Methodist church. Mrs. Chas. Aiken is soprano, Miss Mamie Lefferty, alto, James G. Doyle, bass, and Wm. Larimore, tenor.

Now is the time to subscribe to the greatest musical paper in the world. If you want to make a present, let it be a year's subscription to KUNKEL'S MUSICAL REVIEW.

Miss Lilly Gavin, soprano; Mrs. E. V. Walsh, alto; George Townley, tenor; E. V. Walsh, basso, and Mr. Ullman, organist have been reengaged for Dr. Brooks' church.

The Beethoven Trio Club has been formed, with Alfred G. Robyn, pianist, Mr. L. Schoen, violinist, and Mr. Louis Mayer, cellist. It purposes giving a concert every month. The programmes will be of the highest order.



## CITY NOTES.

Mrs. Louie Peebles' rendition of the new ballad, "I've been Dreaming," upon a recent occasion, was praised in unmeasured terms by some very high critics present.

At the organ recital given by Chas. H. Johnson at the Pilgrim Church, Miss Nellie Ripley was pianist, Miss Brooke Haldeman, contralto, Mr. Guido Parisi, violinist, and Mr. A. J. Epstein, accompanist.

NEW YORK CITY, Oct., 10th, 1890.

Messrs. G. H. Ditson & Co.:

GENTLEMEN:—The Briggs upright piano I purchased of you a year ago has proved most satisfactory in every respect, and I am delighted with the instrument, Yours truly,  
BEARDSLEY VAN DE WATER.

Mrs. F. M. Honaker gave a piano recital at Oaken Brows One of the features of the programme was a "Romanza," by Miss F. M. Ralston, the talented daughter of Mrs. Lucy B. Ralston, of St. Louis.

Genelli, of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for \$1.00. Cabinet will be returned by mail, unsoiled, with stamps, on short notice. Mail Cabinet with \$1.

Dr. H. R. Palmer is engaged to conduct the Festival, at Binghamton, N. Y., the first of this month, after which, accompanied by Mrs. Palmer, he will take a long and well-earned vacation in Europe and the Orient. He purposes visiting Spain, Egypt, the Holy Land and Greece, spending the after-Lent season in Rome, Paris and London, returning home in time to meet his Festival and Assembly engagements next summer.

At the last monthly class recital given by Mrs. Lucy B. Ralston on the 17th ult., at her residence, 3431 Lucas ave., a programme of modern composers was given. The next recital, in January, will be entirely of classical compositions. We understand this hard-working and successful teacher has a fine class doing analytical work in connection with musical history.

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Cloverdale, Ind., Feb. 8, 1887.  
From a bad cold pains settled in my back, and I suffered greatly; confined to bed and could hardly move or turn. I tried St. Jacobs Oil, which cured me. I do not fear recurrence. MRS. P. M. REINHEIMER

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## VALSE CAPRICE.

**Tempo di Valse**  -80.

**J. A. Kieselhorst.**

[illegible]



*Glorioso.*

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (3, 4, 1 2, 5, 2 1 2, 5, 4, 1, 4, 2 1 2, 5, 4, 4, 2). Bass staff contains a harmonic accompaniment. Dynamics include *mf*. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (4, 2, 1 2, 5, 2, 5, 1, 3, 4, 3, 2 1 3, 2, 4, 2 3, 1). Bass staff contains a harmonic accompaniment. Dynamics include *cres.*, *f*, *mf*, and *p*. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff. A first and second ending bracket is shown at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (1 2 1 3, 1 1 1, 1 2 3 2, 1, 2 1 4 3, 2, 1 2 1 3). Bass staff contains a harmonic accompaniment. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (1 2 1 3, 1 1 1, 1 2 3 2, 1, 2 1 4 3, 2, 5, 4, 1 2 1 3). Bass staff contains a harmonic accompaniment. Dynamics include *cres.* and *p*. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (1 2 1 3, 1 1 1, 1 2 3 2, 1, 2 1 4 3, 2, 3, 2, 1 2 1 3). Bass staff contains a harmonic accompaniment. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (1 2 4 3, 1 2, 4, 4, 3, 5, 2). Bass staff contains a harmonic accompaniment. Dynamics include *cres.*. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.



*scherzando.*

*cres.*

*p*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \* *Ped.* *Ped.* *Ped.* *Ped.*

*cres.* *cres.*

*Ped.* *Ped.* *Ped.* \* *Ped.* *Ped.* *Ped.* \*

*Cantabile.*

*p*

*Ped.* \*

*cres.*

*Ped.* \*



First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and a series of eighth notes. Bass staff has a whole rest followed by chords. Pedal points are indicated by "Ped." and "4" below the bass staff. A crescendo (*cres.*) is marked above the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff continues with eighth notes and chords. Bass staff has chords. Pedal points are indicated by "Ped." and "4" below the bass staff. A crescendo (*cres.*) is marked above the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff continues with eighth notes and chords. Bass staff has chords. Pedal points are indicated by "Ped." and "4" below the bass staff. A crescendo (*cres.*) is marked above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic and eighth notes. Bass staff has chords. Pedal points are indicated by "Ped." and "4" below the bass staff. A crescendo (*cres.*) is marked above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues with eighth notes and chords. Bass staff has chords. Pedal points are indicated by "Ped." and "4" below the bass staff. A mezzo-forte (*mf*) dynamic is marked below the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble staff continues with eighth notes and chords. Bass staff has chords. Pedal points are indicated by "Ped." and "4" below the bass staff. A piano (*p*) dynamic is marked below the treble staff.



First system of musical notation. Treble and bass staves. Fingerings: 1 2 1 3, 4 2, 1 2 1 3, 5 2, 3 2 4 2, 1. Dynamics: *cres.*. Pedal marks: Ped. (with asterisk), Ped., Ped. (with asterisk).

Second system of musical notation. Treble and bass staves. Fingerings: 2 1 4 3, 2, 5 2 1, 4 2 1, 1 2 1 3, 4 2, 1 2 1 3, 2. Dynamics: *p*. Pedal marks: Ped. (with asterisk), Ped., Ped. (with asterisk), Ped.

Third system of musical notation. Treble and bass staves. Fingerings: 1 2 3 2, 1, 2 1 4 3, 2, 1 2 1 3, 4 2, 1 2 4 3. Pedal marks: Ped. (with asterisk), Ped., Ped. (with asterisk), Ped. (with asterisk).


Fourth system of musical notation. Treble and bass staves. Fingerings: 4 2, 4, 4, 4 3 2 1, 3 2, 1 2 4 3, 4. Dynamics: *cres.*, *mf*, *f*, *f*. Tempo: *animato.*. Pedal marks: Ped., Ped., Ped., Ped. (with asterisk), Ped.

Fifth system of musical notation. Treble and bass staves. Fingerings: 1 2 4, 1 2 5, 1 2 4, 1 2 4, 1 2 5, 1 2 4. Pedal marks: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Sixth system of musical notation. Treble and bass staves. Fingerings: 4, 1, 1 2 4, 2 1 4, 2 1 4, 2 1 4, 2 1 4, 2 1 4. Dynamics: *f*, *ff*. Pedal marks: Ped., Ped. (with asterisk).



**Ludvig Schytte.**

**Allegretto moderato.**  - 132.

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# SERENATA UND TRIO.

für den Concert-Vortrag eingerichtet  
von

JULIE RIVÉ-KING.

Moritz Moszkowski Op.15.-17.

*Andante grazioso.* ♩ = 100.

*p* *p* *p* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*dimin.*



ossia original,

This page contains a musical score for a piano piece, organized into five systems of two staves each. The notation includes various musical symbols, dynamics, and performance instructions.

**System 1:** The first staff begins with the instruction *fuoco.* and includes fingerings (e.g., 3, 4, 2, 3, 5). The second staff includes the instruction *or* and *rinfz.* Both staves have *Ped.* markings below them.

**System 2:** The first staff begins with *f sf fuoco* and includes fingerings. The second staff includes *or* and *rinfz.* Both staves have *Ped.* markings below them.

**System 3:** The first staff includes dynamics *mp* and *p*, and the instruction *cres.* The second staff includes *cres.* and *sf*. Both staves have *Ped.* markings below them.

**System 4:** The first staff includes dynamics *mf* and *p*, and the instruction *cres.* The second staff includes *sf* and *f*. Both staves have *Ped.* markings below them.

**System 5:** The first staff includes the instruction *dimin.* and *f*. The second staff includes *hr* and *f*. Both staves have *Ped.* markings below them.

The score is marked with numerous asterisks (\*) and includes various fingerings and articulation marks throughout.



This page of a musical score is for a piano piece, likely a concerto or a large-scale work, given the complexity of the notation and the inclusion of a 'Trio' section. The score is written for piano (p) and includes various dynamic markings such as *molto ritard.*, *pp*, *riten.*, *marc'm poco.*, *cres.*, and *a tempo.*. The notation is dense, with many sixteenth and thirty-second notes, and includes extensive fingerings (e.g., 2 3 4 1 3 1, 2 4 3 1 4 3 1 3 2 1 2 3 1 2 3 4) and pedaling instructions (Ped.). The 'Trio' section is marked with a 'Trio.' and a 'cres.' marking. The score is divided into systems, each with a treble and bass staff. The overall style is that of a late 19th or early 20th-century piano composition.



*mf*

2 2 3 3 5 1 2 5 5 1 2 5 5 1 2 1 5

Ped. Ped. Ped. Ped. Ped. Ped. \*

Ped. Ped. Ped. Ped. 5 1 5 1 5 2 Ped. Ped.

*agitato.*

*f* *ff* *sf* *ad lib.*

\* 2 5 1 5 1 4 Ped. Ped.

*a tempo.*

Ped. 5 1 2 Ped. 5 5 1 3 Ped. 5 5 1 2 Ped. 5 5 1 2 Ped. 5 1 2 3

*pp*

Ped. 5 5 1 2 Ped. 5 1 3 Ped. 5 5 1 2 Ped. 5 1 3 Ped. 5 1 2 Ped. 5 1 2 3



First system of musical notation, piano and bass staves. The piano staff features complex fingerings (1-5, 2-4, 3-1, 4-2, 5-3) and slurs. The bass staff includes fingerings (1, 2, 3, 4, 5) and slurs. Pedaling instructions are marked below the bass staff: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*.

Second system of musical notation, piano and bass staves. The piano staff has a measure with a bracketed '8' and a *ppp* dynamic. The bass staff has a *p* dynamic. The tempo marking *a tempo.* is centered above the staves. Pedaling instructions include *Ped.*, *\* Ped.*, *\* Ped.*, *Ped.*, and *Ped.*.

Third system of musical notation, piano and bass staves. The piano staff includes a measure with a bracketed '5'. The tempo marking *ossia.* is centered above the staves. Dynamics include *pp* and *p*. Pedaling instructions include *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, and *Ped.*.

Fourth system of musical notation, piano and bass staves. The piano staff has a *dimin.* marking. The bass staff has a *pp* dynamic. Pedaling instructions include *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, and *Ped.*.

Fifth system of musical notation, piano and bass staves. The piano staff has a *pp* dynamic. The tempo markings *riten.* and *marc. un poco.* are centered above the staves. Dynamics include *p*. Pedaling instructions include *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, and *Ped.*.



# MERRY CHURCH BELLS.

Notes marked with an arrow  $\swarrow$  must be struck from the wrist.

Carl Sidus. Op.

*Allegretto (Lively.)*  $\text{♩} = 84$ .

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass staff. The tempo is marked *Allegretto (Lively.)* with a quarter note equal to 84 beats per minute. The first system begins with a mezzo-forte (*mf*) dynamic. The music is characterized by rapid, rhythmic patterns, often with slurs and fingerings (e.g., 1 2 1, 2 1 4 3). Arrows pointing to specific notes indicate they should be struck from the wrist. The second system includes a repeat sign. The third and fourth systems continue the lively melody and accompaniment, ending with a final cadence.



Choral.

The first system of musical notation for the Choral section. It consists of a grand staff with a treble and bass clef. The music is in 4/4 time. The treble staff begins with a key signature of one flat (Bb) and a common time signature (C). The bass staff begins with a key signature of one flat (Bb) and a common time signature (C). The music features a series of eighth and sixteenth notes, with some measures containing rests. Fingering numbers (1, 2, 3, 4, 5) are indicated above and below the notes.

The second system of musical notation for the Choral section. It continues the melody from the first system. The treble staff shows a series of eighth and sixteenth notes, with some measures containing rests. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. Fingering numbers are indicated throughout the system.

The third system of musical notation for the Choral section. It features a more complex melodic line in the treble staff, with many sixteenth and thirty-second notes. The bass staff continues with a steady accompaniment. Fingering numbers are indicated throughout the system.

The fourth system of musical notation for the Choral section. The treble staff shows a series of eighth and sixteenth notes, with some measures containing rests. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. Fingering numbers are indicated throughout the system.

The fifth system of musical notation for the Choral section. It features a more complex melodic line in the treble staff, with many sixteenth and thirty-second notes. The bass staff continues with a steady accompaniment. Fingering numbers are indicated throughout the system.

The sixth system of musical notation for the Choral section. It features a more complex melodic line in the treble staff, with many sixteenth and thirty-second notes. The bass staff continues with a steady accompaniment. Fingering numbers are indicated throughout the system.



# POLKA MAZURKA.

Streabbog-Sidus.

Notes marked with an arrow ↓ must be struck from the wrist.

Moderato. ♩ - 132.

*dolce.*

The musical score is written for piano and treble staves. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 132 beats per minute. The first system includes a 'dolce' marking. The score is composed of six systems of music. The piano part (left hand) features a steady bass line with occasional chords and single notes. The treble part (right hand) contains more complex melodic lines with many beamed eighth and sixteenth notes, often with fingerings indicated above the notes. Arrows pointing down to specific notes indicate they should be struck from the wrist. The piece concludes with a double bar line and repeat signs at the end of the sixth system.



First system of musical notation, measures 1-6. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 7-12. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 13-18. Treble and bass staves with various fingerings and dynamics.

1219-2

Fourth system of musical notation, measures 19-24. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 25-30. Treble and bass staves with various fingerings and dynamics.

# FINALE.

Repeat from the beginning to ♯: then go to the finale

Sixth system of musical notation, measures 31-36. Treble and bass staves with various fingerings and dynamics.



# TARANTELLA.

**Louis Conrath.**

**Vivace**  $\text{♩}_4$ .—100.

### Secondo.

Vivace  $\text{♩} = 100$ . Secondo.

1 *f* 1 *f* 1 *f* *sf* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p* *mf* *p*

*f*



To Mrs. John Toensfeldt.

# TARANTELLA.

Louis Conrath.

Vivace  $\text{♩} = 100$ .

Primo.

The musical score is written for piano and treble staves in 6/8 time. It consists of five systems of music. The first system includes dynamic markings *f* and *f*, and pedal markings *Ped. \**. The second system includes dynamic markings *p* and *p*. The third system includes dynamic markings *mf* and *mf*. The fourth system includes dynamic markings *p* and *p*. The fifth system includes dynamic markings *f* and *f*. The score is heavily annotated with fingerings (1-5) and includes various musical notations such as slurs, ties, and accidentals. The piece concludes with a final cadence in the fifth system.



Secondo.

The first system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The lower staff is also in bass clef with the same key signature, featuring a steady eighth-note accompaniment. The system concludes with a piano (*p*) dynamic marking.

The second system continues the musical piece. The upper staff maintains its melodic line, and the lower staff continues its accompaniment. A mezzo-forte crescendo (*mf cres.*) marking is placed between the two staves towards the end of the system.

The third system of musical notation shows the continuation of the piece. It features piano (*p*) dynamics in both the upper and lower staves.

The fourth system of musical notation includes a forte (*f*) dynamic marking in the upper staff. The system ends with a fermata over the final notes of both staves.

The fifth system of musical notation features a piano (*p*) dynamic. The upper staff contains several chords marked with a flat (b). The lower staff includes a pedal point (*Ped.*) and a repeat sign (\*) at the end of the system.

The sixth system of musical notation concludes the piece. It includes a crescendo (*cres.*) marking and a pedal point (*Ped.*) in the lower staff. The system ends with a final chord marked with a fermata and a repeat sign (\*).



Primo.

First system of musical notation. Treble and bass staves. Dynamics: *rf*, *p*, *p*. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation. Treble and bass staves. Dynamics: *mf* *cres.*. Fingerings are indicated by numbers 1-5 above notes.

Third system of musical notation. Treble and bass staves. Dynamics: *p*, *p*. Fingerings are indicated by numbers 1-5 above notes.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*. Fingerings are indicated by numbers 1-5 above notes.

Fifth system of musical notation. Treble and bass staves. Dynamics: *mf*. Pedal markings: *Ped.* with asterisks. Fingerings are indicated by numbers 1-5 above notes.

Sixth system of musical notation. Treble and bass staves. Dynamics: *cres.*, *Ped.* with asterisks. Fingerings are indicated by numbers 1-5 above notes.



Secondo.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and slurs. Bass staff contains a rhythmic accompaniment with eighth notes. Dynamic marking *mf* is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Pedal markings (*Ped.*) and asterisks (\*) are present in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff contains a series of chords. Dynamic marking *cres.* is in the treble staff, and *f* is in the bass staff. Pedal markings (*Ped.*) and asterisks (\*) are present in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Dynamic marking *mf* is in the treble staff. Pedal markings (*Ped.*) and asterisks (\*) are present in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Dynamic marking *f* is in the treble staff, and *mf* is in the bass staff. Pedal markings (*Ped.*) and asterisks (\*) are present in the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a series of chords. Bass staff contains a series of chords. Dynamic marking *ff* is in the bass staff. A 4/2 time signature change is indicated above the treble staff. Pedal markings (*Ped.*) and asterisks (\*) are present in the bass staff.



**Primo.**

8.

Handwritten musical score for 'The Merry Widow' (No. 10). The score is written on two staves, Treble and Bass clef, with a key signature of one flat (B-flat). The music is in 2/4 time. The score is divided into two systems, each containing four measures. The first system is marked with a forte 'f' dynamic. The notation includes various musical symbols such as notes, rests, and fingerings. The second system continues the melody and accompaniment.

8-

3 2 4 3 1 3 2 3 2 4 3 1 3 2 1 5 2 4 3 1 3 2 1

2 3 2 1 2 5 2 3 2 3 1 2 5 2 3 1 2 4 1 3 5 1 2 3 1 3

*Pod.* \* *Pod.* \* *Pod.* *Pod.*

*cres.*



Secondo.

The first system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains a series of eighth-note chords, starting with a *mf* (mezzo-forte) dynamic. The lower staff is also in bass clef and contains a series of eighth-note chords, starting with a *p* (piano) dynamic. The system concludes with a fermata over the final chord in the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the sequence of eighth-note chords from the first system. The lower staff continues the sequence of eighth-note chords, with a *p* (piano) dynamic. The system concludes with a fermata over the final chord in the lower staff.

The third system of musical notation consists of two staves. The upper staff continues the sequence of eighth-note chords. The lower staff continues the sequence of eighth-note chords, with a *p* (piano) dynamic. The system concludes with a fermata over the final chord in the lower staff, marked with *Ped.* and an asterisk.

The fourth system of musical notation consists of two staves. The upper staff continues the sequence of eighth-note chords. The lower staff continues the sequence of eighth-note chords, with a *p* (piano) dynamic. The system concludes with a fermata over the final chord in the lower staff, marked with *Ped.* and an asterisk. The word *cres.* (crescendo) is written above the final chord in the lower staff.

The fifth system of musical notation consists of two staves. The upper staff begins with a *f* (forte) dynamic and contains a series of eighth-note chords. The lower staff begins with a *p* (piano) dynamic and contains a series of eighth-note chords. The system concludes with a fermata over the final chord in the lower staff, marked with *Ped.* and an asterisk.

The sixth system of musical notation consists of two staves. The upper staff begins with a *f* (forte) dynamic and contains a series of eighth-note chords. The lower staff begins with a *p* (piano) dynamic and contains a series of eighth-note chords. The system concludes with a fermata over the final chord in the lower staff, marked with *Ped.* and an asterisk.



*Cantabile.*

**Primo.**

First system of musical notation for *Cantabile. Primo.* It features a treble and bass staff in 4/4 time. The treble staff has a melodic line with many slurs and fingerings (1-5). The bass staff has a simple accompaniment with a *mf* dynamic marking.

Second system of musical notation. The treble staff continues the melodic line with complex slurs and fingerings. The bass staff has a more active accompaniment with eighth and sixteenth notes.

Third system of musical notation. The treble staff has a very busy melodic line with many slurs and fingerings. The bass staff has a steady accompaniment. Pedal points are marked with *Ped.* and an asterisk.

Fourth system of musical notation. The treble staff continues with complex slurs and fingerings. The bass staff has a steady accompaniment. A *cres.* marking is present. Pedal points are marked with *Ped.* and an asterisk.

Fifth system of musical notation. The treble staff has a melodic line with slurs and fingerings. The bass staff has a steady accompaniment. Dynamics *p* and *f* are marked.

Sixth system of musical notation. The treble staff has a melodic line with slurs and fingerings. The bass staff has a steady accompaniment. Dynamics *p* and *f* are marked.



Secondo.

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The music features eighth and sixteenth notes with various fingerings (2, 3, 2, 3). Pedal points are indicated by 'Ped.' and asterisks (\*) below the bass staff. A crescendo (*cres.*) is marked in the treble staff towards the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff includes a triplet of eighth notes and a half note. Dynamics include *cres.*, *-do.*, *ff*, and *f*. Pedal points are marked with 'Ped.' and asterisks (\*) below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features a series of chords. Dynamics include *cres.* and *f*. Pedal points are marked with 'Ped.' and asterisks (\*) below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff includes a triplet of eighth notes and a half note. Dynamics include *f* and *sf*. Pedal points are marked with 'Ped.' and asterisks (\*) below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff features a series of chords. Dynamics include *p* and *f*. Pedal points are marked with 'Ped.' and asterisks (\*) below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff features a series of chords. Dynamics include *p* and *f*. Pedal points are marked with 'Ped.' and asterisks (\*) below the bass staff.



8

*Primo.*

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8

Musical score for 'The Rose Tree' in 2/4 time, featuring a treble and bass staff. The melody is in G major (one sharp) and consists of eighth and sixteenth notes. The bass staff provides a simple accompaniment. Pedal points are indicated by 'Ped.' and asterisks (\*) below the bass staff. A final measure includes a '2' above the notes, indicating a second ending.

The musical score is for a piano introduction and waltz. It begins with a piano introduction in 3/4 time, key of B-flat major. The introduction consists of a series of chords and single notes, with fingerings indicated above and below the notes. The waltz section follows, also in 3/4 time, key of B-flat major. It features a series of chords and single notes, with fingerings indicated above and below the notes. The score includes a 'Ped.' marking, indicating a pedal point. The score is written for a single piano, with a treble and bass clef. The tempo is marked 'Moderato'. The score is in a single system, with a key signature of two flats and a time signature of 3/4.

[illegible]



Secondo.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and slurs. Bass staff contains a rhythmic accompaniment of eighth notes. Dynamics: *f* (first measure), *mf* (fifth measure). Pedal markings: *Ped.* under the first three measures, and an asterisk (\*) under the fourth measure.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and slurs. Bass staff contains a rhythmic accompaniment of eighth notes. Dynamics: *f* (first measure), *f* (fifth measure). Pedal markings: *Ped.* under the first three measures, and an asterisk (\*) under the fourth measure.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and slurs. Bass staff contains a rhythmic accompaniment of eighth notes. Dynamics: *rf* (first measure), *p* (second measure), *p* (sixth measure). Pedal markings: *Ped.* under the first measure.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and slurs. Bass staff contains a rhythmic accompaniment of eighth notes. Dynamics: *mf* (seventh measure). Pedal markings: *Ped.* under the first measure.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and slurs. Bass staff contains a rhythmic accompaniment of eighth notes. Dynamics: *f* (fourth measure). Pedal markings: *Ped.* under the fourth, fifth, and sixth measures, and an asterisk (\*) under the seventh measure.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and slurs. Bass staff contains a rhythmic accompaniment of eighth notes. Dynamics: *mf* (first measure), *f* (fifth measure). Pedal markings: *Ped.* under the fifth, sixth, and seventh measures, and an asterisk (\*) under the eighth measure.



Primo.

8

*f* *mf*

Ped. Ped. Ped. \*

8

*f* *f*

Ped. Ped. Ped. \*

8

*rf* *p* *p*

*cres.*

*mf*

8

*f*

Ped. Ped. Ped. \*

8

*f*

Ped. Ped. Ped. \*



Secondo.

The first system of musical notation consists of two staves. The upper staff features a series of chords and arpeggiated figures, while the lower staff provides a harmonic accompaniment with sustained notes and some movement. A dynamic marking of *ff* (fortissimo) is present in the lower staff.

*animato.*

The second system continues the piece with an *animato* tempo. It features more complex rhythmic patterns and arpeggiated textures. Dynamic markings include *ff p* (fortissimo piano) and *p* (piano). Pedal points are indicated with 'Ped.' and asterisks.

The third system shows a continuation of the arpeggiated textures. The upper staff has a melodic line with some grace notes. Dynamic markings of *f* (forte) are used. Pedal points are marked with 'Ped.' and asterisks.

The fourth system features a more active upper staff with many sixteenth notes and slurs. The lower staff has a steady accompaniment. Pedal points are marked with 'Ped.' and asterisks.

The fifth system concludes the page with a series of chords and arpeggiated figures. The upper staff has a melodic line with some grace notes. Dynamic markings of *fz* (forzando) and *ff* (fortissimo) are used. Pedal points are marked with 'Ped.' and asterisks.



8-----  
Primo.

ff

8-----  
animato.

ff p

p

8-----

f

Ped.

8-----

Ped.

Ped.

Ped.

8-----

ff

ff

ff

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.



# MY DARLING.

YORKE.

Secondo.

Carl Sidus. Op. 215.

Mazurka time. ♩ - 132.

The musical score is written for piano and consists of four systems. The first system is in bass clef, marked with a piano (p) dynamic. The second system is also in bass clef, featuring a crescendo (cres.) marking. The third and fourth systems are in treble clef, alternating between forte (f) and piano (p) dynamics. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with 'Ped.' and asterisks. The score ends with a double bar line and repeat dots.



# MY DARLING.

**Y O R K E .**

**Carl Sidus. Op. 215.**

**Mazurka time** ♩ - 132.

**Primo.**

8



Secondo.

First system of musical notation for the 'Secondo' section. It consists of a grand staff with a treble and bass clef. The music is in piano (p) dynamics. Pedal markings (Ped.) are present under the bass line. Fingering numbers (5, 4, 2, 1) are indicated above the treble staff. The system ends with a double bar line.

Second system of musical notation for the 'Secondo' section. It continues the grand staff with piano (p) dynamics. A crescendo (cres.) marking is present. Pedal markings (Ped.) are present under the bass line. Fingering numbers (5, 4, 2, 1) are indicated above the treble staff. The system ends with a double bar line and the word 'FINE.'

TRIO.

Third system of musical notation for the 'TRIO' section. It consists of a grand staff with a treble and bass clef. The music is in piano (p) dynamics. Pedal markings (Ped.) are present under the bass line. Fingering numbers (5, 4, 2, 1) are indicated above the treble staff. The system ends with a double bar line.

Fourth system of musical notation for the 'TRIO' section. It continues the grand staff with piano (p) dynamics. A solo (Solo) marking is present above the treble staff, with a right-hand (r.h.) instruction. Pedal markings (Ped.) are present under the bass line. Fingering numbers (5, 4, 2, 1) are indicated above the treble staff. The system ends with a double bar line.

Fifth system of musical notation for the 'TRIO' section. It continues the grand staff with piano (p) dynamics. A forte (f) marking is present above the treble staff, with a left-hand (l.h.) instruction. Pedal markings (Ped.) are present under the bass line. Fingering numbers (5, 4, 2, 1) are indicated above the treble staff. The system ends with a double bar line.

Sixth system of musical notation for the 'TRIO' section. It continues the grand staff with piano (p) dynamics. Pedal markings (Ped.) are present under the bass line. Fingering numbers (5, 4, 2, 1) are indicated above the treble staff. The system ends with a double bar line.

Seventh system of musical notation for the 'TRIO' section. It continues the grand staff with piano (p) dynamics. Pedal markings (Ped.) are present under the bass line. Fingering numbers (5, 4, 2, 1) are indicated above the treble staff. The system ends with a double bar line.

Repeat from the beginning to Fine.



Primo.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

FINE.

*f* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

TRIO.

*p cantabile.* *Ped.* \* *Ped.* \*

*Ped.* \* *f* *mp*

*f* *mp*

*Ped.* \* *Ped.* \* *Ped.* \*

Repeat from the beginning to Fine.



# I'VE BEEN DREAMING.

(MEIN TRÄUMEN.)

Words by Emma J. Bell.

Translation by H. Hartmann.

Franklin E. Cook.

Moderato ♩ - 92.

The piano introduction is in 3/4 time, marked Moderato (92 bpm). It features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has one flat (B-flat). The piece includes several measures of triplets and a final measure marked 'rit.' (ritardando). Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

3. wieder träumt' mir's, Lieb	Der Lebens - a - bend sinkt;	Doch
2. träumte künft - ges Glück,	Dass einst der Tag be - ginnt,	Da
1. Im Traum des Glü - ckes Lenz	Hab' wie - der ich ge - schaut	Den

The vocal melody line for the first verse, starting with '1. Oh I've been dream-ing, love,'. It is in 3/4 time and features a simple, melodic line with some rests.

1. Oh I've been dream - ing, love,	Of standing by your side,	The
2. I've been dream - ing, love,	That in a fu - ture bright,	My
3. I've been dream - ing, love,	Life's eve was draw - ing nigh;	Loves

The piano accompaniment for the first verse, featuring a simple harmonic accompaniment in the left hand and a melody in the right hand. It includes a 'p' (piano) dynamic marking.

3. Lie - bes - licht be - glänzt den Pfad,	Der Strahl am A - bend - himmel blinkt	Das
2. die - ser Arm Dich schützt und trägt	Dein Glück und meins zu sammenrinnt	Käm
1. Glanz des Au - ges lie - be - hold,	Die mir ge - lob - te schö - ne Braut	Die

The vocal melody line for the second verse, starting with '1. love lights shining in your eyes,'. It continues the melodic pattern from the first verse.

1. love lights shining in your eyes,	My hap - py, peer - less, promised bride!	We
2. strong right arm your stay should be,	Your hap - pi - ness my chief de - light.	Should
3. sun - light cheer'd the down - ward path,	And beam'd athward a cloud - less sky.	The

The piano accompaniment for the second verse, featuring a simple harmonic accompaniment in the left hand and a melody in the right hand. It includes a 'p' (piano) dynamic marking.



3. Licht er-blass - te, Lieb..

2. Kum mer ü - ber Dich,

1. Lip - pe haucht den Eid

Der letz - te Glanz dem Gang  
Kränkt' Dich manch bit - t'res Wort,  
Von Lieb', Be - stän - dig - keit

Auf  
Dann  
Und

1. breath'd those ho - ly vows,

2. wea - ry care o'er take,

3. light was fad - ing, love,

Of love and con - stan - cy,  
Or bit - ter grief draw near,  
The last pale ray that gleam'd

With  
Your  
Up -

3. dim - brem Er denpfad war der, Der Deinem lich - ten Aug' ent - sprang.

2. ruhst Du aus an meiner Brust, Die Züh re küsst vom Aug' ich fort..

1. Hand in Hand und Herz bei Herz Wir schwuren für die E - wig - keit

Nun  
Eir  
Ja,

1. hand in hand, and heart to heart, We plighted for e - ter - ni - ty.

2. rest should be up - on my breast, My hand would dry each fall - ing tear.

3. on my dark'ning sight was that Which in your ten - der glan - ces gleam'd.

Yes,  
A  
The

3. alt zu sein - es ist kein Traum, Den Schei - tel bleicht des Al - ters Schnee. Bei  
2. Bess - rer hat Dich nun im Bann, Be - rei - tet Dei - nes Le - bens Glück Dein  
1. wie - der träumt mir von der Zeit Der eit - le Traum der schönsten Nacht, Der

1. I've been dreaming o'er a - gain,

2. hand - less ten - der love than mine

3. grow - ing old, love, is no dream;

That vain sweet dream of long a - go  
Now smoothes for you life's rug - ged way;  
Up - on my brow is win - ters snow,

That  
Your  
The



Dir zu sein in letz-ter Stund Ein eit-ler Traum war's vol-ler Weh! Ich  
 Herz ward jenem ab-ge-wandt Der sich in Träumen sehnt zu-rück. Ich  
 mich beherrschte je-de Stund Die Erd' zum Himmel mir ge-macht. Ich

*rit.* *a tempo.*

once fill'd all my wak-ing hours And made a par-a-dise be-low. Oh  
 heart has careless grown of one Whose dreams still fond-ly backward stray. Oh  
 hope to die in loves embrace Is but a dream of long a-go. Oh

*rit.* *a tempo.*

träumt' von sü-sser Lieb' Den hehrsten Traum; al-lein Er

I've been dream-ing, love, The fond-est dreams of you, They

*ped.* *ped.* *ped.* *ped.*

schwand schon vor dem Morgenlicht Die Träume blei-ben e-wig Schein Ich  
*cres.*

van-ish with the morning light, Those dreams of you can ne'er come true. Oh,

*cres.* *ped.* *ped.* *ped.*



träumt von sü - sser Lieb

Den hekrsten Traum al - lein

Er

I've been dream - ing, love, The fondest dreams of you; They

*Ped.* *Ped.* *Ped.* *Ped.*

schwund schon vor dem Mor-gen licht

1. 1st & 2nd Verse.  
Die Träume blei-ben e - wig Schein.

van - ish with the morn-ing light, These dreams of you can ne'er come true.

*rit.* *rit.* *Ped.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

3. Und 2. 3rd Verse.

2. Mir Träume blei-ben e - wig Schein.

2. Oh dreams of you can ne'er come true  
3. Oh

*rit.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



# MORNING LAY.

(MORGENLIED.)

Translated and supplemented by  
H. Hartmann.

Edvard Grieg.

Molto vivace. ♩. 80.

2. *Brunnen zumal er rauschet zu Thal,*  
1. *Auf geht der Tag, mit feurigem Geschoss*

1. Morning a-wakes! With ar-rows of light  
2. Brooklet so clear it glides to and fro,

2. *Funkelt und glüht im Morgenstrahl. Schlafende Blumen vom Wehen Lieblich und lachend er-*  
1. *Stürmt er des Unmuths Wolkenschloss, Wal-lende Ne-bel ver-fliegen, Lichtkönigs Heerschaaren*

1. Vanquish's the fort of clouds and night, Hasty the shadows are fading. Hosts in the conquest are  
2. Sparkles and shines in morn-ings glow. Flowers in sleep ov-er-tak-en Friendly and sweetly a-

2. *stehen.* "Fort!" ruft Jä-gers hel-les Horn, Fort es fliesst ein ew'ger Born!  
1. *sie-gen.* "Auf!" tönt Vögleins Lied im Grund, "Auf!" erschall's aus Kindermund,

1. *aid-ing.* "Rise!" the birds call far a-way; "Rise!" the lips of children say.  
2. *wak-en.* "Forth!" sound hunters ring-ing horn; "Forth!" re-joice 'tis ear-ly morn!



2. Menschen ans Werk, ihr Menschen! Menschen ans Werk, ihr Menschen  
 1. Auf, meiner Hoffnung Son - ne! Auf, meiner Hoffnung Son - ne!

1. Rise! sun of hope and promise Rise! sun of hope and pro - mise  
 2. Rise ye to work, oh children! Rise ye to work, oh, child - ren!

or thus.

2. "Fort!" ruft Jägers Horn, ruft Jä - gers Horn, ..... das Horn. "Fort. es fließt ein  
 1. "Auf!" tönt Vögleins Lied, tönt Vögleins Lied ..... im Grund. "Auf!" erschallt's aus

1. "Rise!" the birds call far a - way, call far ..... a - way, "Rise!" the lips of  
 2. "Forth!" sound hunter's horn, sound hunter's horn ..... his horn Forth there flows from

or thus.

2. ew' - ger Born, Ein Brun - nen uns!" "Fort!" ruft das Horn,  
 1. Kindermund, aus Kin - der - mund. Vög - lein im Grund,

1. child - ren say - of child - ren say, Birds far a - way  
 2. morn to morn a spring ..... to us. "Forth!" sound the horn

2. Fort zum Born! "Fort!" ruft das Horn, Fort zum Born! Menschen ans Werk, ihr Menschen!  
 1. Kin - der - mund Vöglein im Grund, Kin - der - mund, Auf, meiner Hoffnung Son - ne!

1. Child - ren say - Birds far a - way - Child - ren say - "Rise!" sun of hope and promise.  
 2. ev' - ry morn: "Forth!" sound the horn ev' - ry morn Rise. ye! to work, oh, children!



# RHYTHM AND EXPRESSION.

25 Characteristic Studies.

## PRELUDE.

Book I.

PRÄLUDIUM.

S. Heller, Op.47.

Allegretto ♩-80.

1.



## DER HERBST NAHT HERAN.

Allegretto moto ♩.-100.

2. *p*

*fz*

*Ped.*

*fz* *pp*

*mf*

*pp*



**WIEGENLIED.**

**Andante** ♩.—56.

Andante 2. 38.

3 *p legato.*

The musical score is for a piece in 3/8 time, marked 'Andante 2. 38.'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The tempo is 'Andante' and the time signature is '3/8'. The piece is marked '3' and 'p legato.' (piano, legato). The score consists of five measures. The first measure has a treble staff with a half note G4 and a bass staff with a half note G2. The second measure has a treble staff with a half note A4 and a bass staff with a half note A2. The third measure has a treble staff with a half note B4 and a bass staff with a half note B2. The fourth measure has a treble staff with a half note C5 and a bass staff with a half note C3. The fifth measure has a treble staff with a half note D5 and a bass staff with a half note D3. The bass staff has a series of fingerings: 5 4 2 1 2 4, 5 4 2 1 2 4, 5 3 2 1 2 3, 5 3 1 3 4, 5 3 2 1 2 4, 5 4 2 1.

Handwritten musical score for 'The Swan' by Camille Saint-Saëns. The score is written on a grand staff with a treble clef and a bass clef. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes fingerings (1-5) and dynamics (pp, p). The piece is marked 'Andante'.

The musical score for 'The Rose Tree' is presented on a grand staff with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of seven measures, each containing a triplet of eighth notes. The accompaniment consists of seven measures, each containing a triplet of eighth notes. The notes in the melody are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of six measures, and the second system consists of five measures. Each measure contains a treble and bass staff. The treble staff features a melody with various ornaments (indicated by small circles above notes) and fingerings (numbers 1-5). The bass staff provides a harmonic accompaniment with fingerings (numbers 1-5). The key signature has one flat (B-flat), and the time signature is 2/4. The piece concludes with a double bar line in the final measure of the second system.



First system of musical notation, measures 1-6. The right hand features a descending scale with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2. The left hand plays a steady eighth-note accompaniment with fingerings 4, 5, 2, 1, 4, 5, 1, 4, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 3, 2, 1, 3.

Second system of musical notation, measures 7-12. The right hand continues the melodic line with fingerings 4, 3, 2, 3, 4, 2, 4, 3, 4, 5, 1, 2, 1, 4, 2, 3, 1. The left hand accompaniment has fingerings 5, 4, 2, 1, 5, 4, 2, 1, 5, 3, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1.

Third system of musical notation, measures 13-18. The right hand features a descending scale with fingerings 2, 5, 3, 2, 1, 3, 2, 1, 2, 3, 2, 1. The left hand accompaniment has fingerings 5, 4, 2, 1, 5, 3, 2, 1, 1, 3, 4, 5, 3, 1, 2, 4, 5, 4, 5, 4, 2, 5, 3, 2, 1.

Fourth system of musical notation, measures 19-24. The right hand continues the melodic line with fingerings 3, 2, 1, 2, 3, 4, 3, 1, 5, 4, 3, 2, 1, 3, 4, 2, 1, 2, 4. The left hand accompaniment has fingerings 5, 3, 2, 1, 5, 3, 2, 1, 2, 4, 5, 3, 5, 3, 5, 4, 2, 5, 4, 2.

Fifth system of musical notation, measures 25-30. The right hand features a descending scale with fingerings 5, 4, 3, 2, 1, 2, 1, 2, 3, 1, 2, 3, 4, 3, 2, 1, 2, 5, 4, 1. The left hand accompaniment has fingerings 5, 3, 5, 3, 4, 5, 3, 5, 2, 1, 2, 4, 5, 4, 2, 1, 2, 4, 5. Performance markings include *rit.*, *p*, *a tempo.*, and *Ped.*

Sixth system of musical notation, measures 31-36. The right hand continues the melodic line with fingerings 2, 4, 5, 1, 2, 3, 5, 3, 2, 1, 3, 2, 4, 5, 2, 1, 4, 2, 1. The left hand accompaniment has fingerings 5, 3, 5, 3, 4, 5, 3, 5, 2, 1, 2, 4, 5, 4, 2, 1, 2, 4, 5. Performance markings include *p*, *Ped.*, and a double asterisk  $\ast\ast$ .



# THINE FOREVER.

EWIG DEIN.

Andante con moto ♩ - 108.

This piano score is written for a four-hand arrangement in G major, 4/4 time. The tempo is marked 'Andante con moto' with a metronome indication of 108. The score consists of eight systems of two staves each. The music features a variety of textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained harmonic accompaniment. Dynamics range from piano (*p*) to fortissimo (*ff*), with crescendos and decrescendos used for expressive effect. Pedal points are indicated throughout, particularly in the bass line. Fingerings are meticulously notated for both hands. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

4. *mf* *p* *mf* *p* *p*

*mf* *ff* *p* *cres.*

*mf* *riten.* *a tempo.* *p*

*mf* *p* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.



# SOMEWHAT SERIOUS.

ETWAS ERNST.

Allegretto poco agitato - 126.

5

The musical score is written for piano and bass. It consists of six systems of staves. The first system is marked with a '5' in the top left corner. The music is in 3/4 time and the key signature has two sharps (F# and C#). The tempo is marked 'Allegretto poco agitato' with a metronome marking of 126. The score includes various musical notations such as notes, rests, dynamics (p, pp, f, ff), and pedal markings (Ped. \*). The piece is numbered '5' in the top left corner.

*p* *ff* *p* *pp* *f* *pp* *perilendosi.* *pp*

*Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \**



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Allegro moderato. ♩-104.

6. *p*

*p*

*Ped.* \*

*p*

*cres -*

*do*

8

*f*



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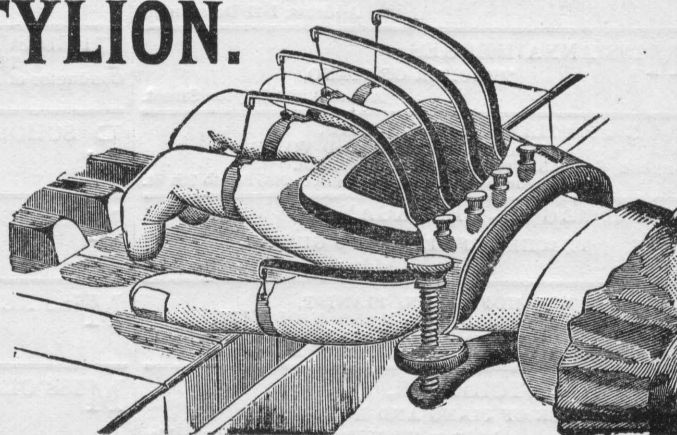
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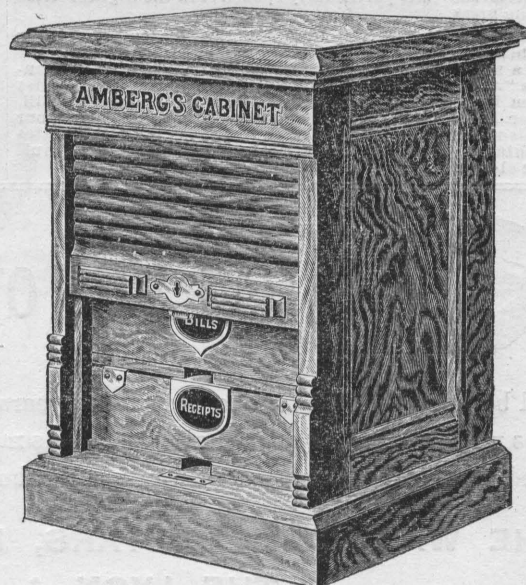
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## CITY NOTES.

The Detroit Philharmonic Quintet club presented E. R. Kroeger's "Quintet" at Detroit. Mme. Fannie Bloomfield Zeisler was the pianist and a big success was scored. The "Intermezzo" was particularly spoken of in the highest terms by the press.

A Concert was given in Hamilton, Ills., November 25th, for the benefit of St. Titus Episcopal church, which was in every way a success. Miss Marguerite Arnold, soprano, sang Handel's "Angels Ever Bright and Fair" with good effect. Miss Helen Brown gave "Evangeline" by white. Thos. P. Hill, "Dear Heart," by Mattel, Melnottes "Il trovatore," for four hands was given by Mr. Cooke and Miss Marsh. Quartettes "I Think of Thee" by Hatton and "Last Night" by Kjerulf were also rendered. Franklin Earle Cook, accompanist.

J. J. Voellmecke, organist of St. John's Catholic Church gave Haydn's 2nd mass at the five o'clock service, Christmas, and Hady's 3rd at the 10:30 o'clock service. The choir was a very able one and well drilled and sang the masses in a most creditable manner.

Charles Schleiffarth, a liberal patron of the arts and well known truss maker, died suddenly on the 21st ult., at his residence, 1547 Chouteau ave. His wife, daughter and two sons survive him. He was a model husband and father and provided amply for all.

Sig. G. Parisi played with great success at the Exposition Hall, in the Concert given for the benefit of the German Orphan Asylum, Thursday, Dec. 18. The same evening he played at the opening of the new Hall, 30th and Olive Streets, for the Knights and Ladies of Honor.

H. E. Rice who has been travelling in the interests of Kunkel's Musical Review, returned to his home, St. Louis, to spend the Christmas time. Mr. Rice is a favorite with everybody and deservedly so. He will make an extensive trip North and South and will call upon many of his old friends.

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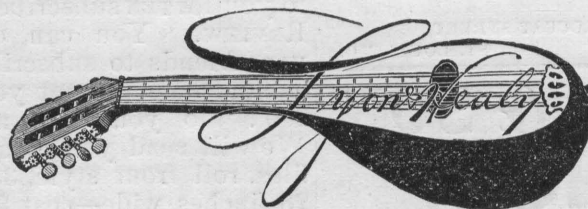
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